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扎染的历史

History of tie-dyeing

扎染又称绞缬，其历史可以追溯到公元前 2 世纪到公元 7 世纪，位于印度马哈拉施特拉邦北部文达雅山悬崖上的阿旃陀石窟里的壁画中有了近似绞缬的描绘。

Tie-dye, also known as Jiaoxie, can be traced back to the 2nd century BC to the 7th century AD. Similar Jiaoxie is depicted in the murals in the Ajanta Grottoes on the cliffs of Wendaya Mountain in northern Maharashtra, India.

在中国，绞缬起源于黄河流域，最早出现的时间尚无定论。现存最早的绞缬制品出土于新疆地区阿斯塔纳墓群的大红绞缬绢，用的是木棉制的布。

In China, Jiaoxiu originated from the Yellow River Basin, and the earliest appearance time is uncertain. The earliest extant Gauze silk products were unearthed from the Astana tombs in Xinjiang. They were made of kapok.

东晋，扎结防染的绞缬绸已经有大批生产。证明了扎染这种工艺在东晋时期就已经成熟了。当时绞缬产品，有较简单的小簇花样，如蝴蝶、腊梅、海棠等；也有整幅图案花样，如白色小圆点的“鱼子缬”，圆点稍大的“玛瑙缬”，紫地白花斑酷似梅花鹿的“鹿胎缬”等。

In the Eastern Jin Dynasty, a large number of Jiaoxing silks were produced. It proves that tie-dyeing was mature in the Eastern Jin Dynasty. At that time, there were simple small clusters of patterns, such as butterflies, wintersweets, and begonias; there were also whole patterns, such as "Indigo Print" with small white dots, "Agate Print" with slightly larger dots, and "Deer Indigo Print" with white purple spots similar to sika deer.

唐朝是文化鼎盛时期，因此绞缬在这一时期也得到了很大的发展，绞缬技术也有了非常高的提升，著名的有“蜀缬”，在当时的艺术和技术水平都是很高的。史载盛唐时，扎染技术传入日本等国，日本将扎染工艺视作国宝，至今在日本的东大寺内，还保存着我国唐代的五彩绞缬。后经日本又流传入我国云南，由于云贵地区的水资源丰富，气候温和，所以古老的扎染工艺在那里落户。五代到宋朝初期，绞缬的图案更加精美、多样且复杂。这也使得人们对绞缬投入了过多的劳动成本，与当时宋朝提倡的节俭风气相违背。于是宋朝时期，引发了政府出面干涉绞缬发展的事态。

The Tang Dynasty was the heyday of culture, so Jiaoxiao was greatly developed during this period, and its technology was also greatly improved. The famous one is "Shuxiao", which was highly artistic and technical at that time. According to historical records, tie-dye technology was introduced to Japan and other countries in the flourishing Tang Dynasty. Japan regards tie-dye technology as a national treasure. Up to now, the five-colored indigos



of the Tang Dynasty in China are still preserved in the Dongda Temple in Japan. Later, it was introduced into Yunnan through Japan. Due to the abundant water resources and mild climate in Yunnan and Guizhou, the ancient tie-dye technology settled there. From the Five Dynasties to the early Song Dynasty, the patterns of Jiaoxiu were more exquisite, diverse and complex. This also made people invest too much labor cost on the Jiaoxiu, contrary to the thrifty atmosphere advocated by the Song Dynasty at that time. Therefore, the Song Dynasty period, triggered the government to interfere in the development of Jiaoxiu.

明清时期，染织技艺已到达很高的水平，出了染布行会，明朝洱海卫红布、清代喜洲布和大理布均是名噪一时的畅销产品。至民国时期，居家扎染已十分普遍，以一家一户为主的扎染作坊密集著称的周城、喜洲等乡镇，已经成为名传四方的扎染中心。

During the Ming and Qing dynasties, the dyeing and weaving skills had reached a high level, and there were dyeing and weaving clubs. Red cloth of Erhaiwei in the Ming Dynasty, Xizhou cloth and Dali cloth in the Qing Dynasty were all famous and popular products. By the period of the Republic of China, home tie-dyeing was very common. Townships and towns famous for one-family tie-dyeing workshops, such as Zhoucheng and Xizhou, had become famous tie-dye centers.

近代扎染显示出浓郁的民间艺术风格，有近 1000 多种纹样，折射出人民的民情风俗与审美情趣，与各种工艺手段一起构成富有魅力的织染文化。大理染织业继续发展，周城成为远近闻名的手工织染村。1984 年，周城兴建了扎染厂，带动近 5000 名妇女参加扎花，80%以上销往日、英、美、加等 10 多个国家和地区，供不应求。这里，妇女们个个在扎花，户户在入染，已成为重要的扎染织物产地。只有认真解决上述问题，才能促进织染技艺的传承和发展。2006 年，扎染技艺经国务院批准入选《第一批国家级非物质文化遗产名录》，申报地区为云南省大理市、四川省自贡市。

Modern tie-dye shows rich folk art style, with nearly 1,000 kinds of patterns, reflecting the folk customs and aesthetic taste of the people, and forming a charming weaving and dyeing culture together with various crafts. The dyeing and dyeing industry in Dali continues to develop, and Zhoucheng has become a well-known village for manual dyeing and dyeing. In 1984, Zhoucheng built a tie-dye factory, which led nearly 5,000 women to participate in tie-dyeing. More than 80% of the products were sold to more than 10 countries and regions such as Japan, the United Kingdom, the United States and Canada, which were in short supply. Here, women are each tied, households are dyeing, has become an important tie-dye fabric origin. Only by seriously solving the above problems can we promote the inheritance and development of weaving and dyeing techniques. In 2006, the tie-dye technique was approved by the State Council to be included in the First Batch of National Intangible Cultural Heritage List, and the application areas were Dali City, Yunnan Province and Zigong City, Sichuan Province.



扎染的特点 Characteristics of tie-dyeing

扎染在工艺上分为**扎结**和**染色**。扎结过程是决定最后染色效果的关键。

Tie-dyeing is divided into tying and dyeing in terms of technology. The ligation process is the key to determine the final staining effect.

扎结常见的方法有以下几种：

Common methods of ligation are as follows:

一、有以针线缝制为主的扎结方法：平缝扎、折缝扎、卷缝扎、根缝扎、叠缝扎等。

I. There are knotting methods based on stitching: flat stitching, folding stitching, rolling stitching, root stitching, overlapping stitching, etc.

二、有借助于道具的扎结方法：帽子扎、包物扎、波纹扎、夹板扎。

II. There are knotting methods with the help of props: hat knotting, dressing knotting, corrugated knotting and splint knotting.



三、有通过织物的折叠捆扎形成的扎结方法：石纹扎、卷扎、鹿纹扎、抑扎等。

III. There are knotting methods formed by folding and binding of fabrics: stone knotting, rolling knotting, deer knotting, inhibiting knotting, etc.

扎染最大的魅力就在于颜色的不稳定性，与中国泼墨山水画极其相似，极富艺术性。传统扎染多是蓝底白花，像蓝天白云般与大自然融为一体，给人以“青花瓷”般的淡雅之感，可与时尚媲美。扎染的美，不仅仅在于一块作品的呈现，还在于它能让我们感受一个与自然连接，与人连接的过程，更是在于我们对自己生活方式的思考。

The greatest charm of tie-dye is the instability of color, which is very similar to China's ink-splashing landscape painting and is very artistic. Traditional tie-dye is mostly blue background and white flowers, like blue sky and white clouds integrated with nature, giving people a sense of elegance like "blue and white porcelain", which is comparable to fashion. The beauty of tie-dyeing lies not only in the presentation of a piece of work, but also in its ability to make us feel the process of connecting with nature and people, and also in our thinking about our own lifestyle.

染色方面，扎染是采用针、线等工具将织物根据自己的喜好扎紧，然后染色。由于扎紧处染料无法渗透，所以拆线后便形成了各式图案。扎染纹样都具有一种不规则的、朦胧的、浑然一体的，变化的晕色效果。由于手工扎法无重现性，所以世上不可能有完全相同的扎染饰品，这就是扎染的独特魅力。

In terms of dyeing, tie-dyeing is to use needles, threads and other tools to tie the fabric tightly according to one's own preferences and then dye it. Since the dye cannot penetrate at the binding point, various patterns are formed after the thread is removed. Tie-dye patterns all have an irregular, hazy, integral, changing halo effect. Since hand-tying is not reproducible, it is impossible to have exactly the same tie-dye accessories in the world, which is the unique charm of tie-dye.



自贡扎染的工艺制作流程 Process Flow of Zigong Tie-dye

扎染的主要制作工艺分为扎结和染色。它是通过纱、线、绳等工具，对织物进行扎、缝、缚、缀、夹等多种形式组合后进行染色。其工艺特点是用线在织物上打绞成结进行印染，再把打绞成结的线拆除的一种印染技术，有一百多种结扎技法。扎染一般以棉白布或棉麻混纺白布为原料，传统染料以植物性染料为主，有板蓝根、艾蒿等，与现代的化学成分染料相比，植物性染料更健康，颜色自然明亮，不会对人体肌肤产生刺激作用，板蓝根一类作为药物染料对人体有预防疾病的好处。

Tie-dyeing is mainly made by tying and dyeing. It is a combination of yarn, thread, rope and other tools to tie, sew, bind, decorate and clamp the fabric for dyeing. It is a printing and dyeing technology that uses threads to twist into knots on fabrics for printing and dyeing, and then removes the threads twisted into knots. There are more than 100 ligation techniques. Tie-dye is generally made of cotton-white cloth or cotton-linen blended white cloth. Traditional dyes are mainly plant dyes, including isatis root and artemisia argyi. Compared with modern chemical dyes, plant dyes are healthier, naturally brighter in color, and will not irritate human skin. Isatis root, as a kind of drug dyes, has the benefit of preventing diseases for human body.



一、 画稿

I. Draft

画稿即在白纸上画下创作的主题，修改完后即可制成模板。

The draft is the theme of the creation on white paper, which can be made into a template after modification.

二、 刷图案

II. Painting Patterns

即把模板放到布料上根据模板勾勒出形状，具体刷图案的方式按创作的简易程度而定，简单如和平鸽，可以直接剪下画的稿子再在布料上围着剪下的卡片画一圈即可。

That is, put the template on the cloth to outline the shape according to the template. The specific way of brushing the pattern depends on the simplicity of creation. Simple as a peaceful dove, you can directly cut off the manuscript and draw a circle around the cut card on the cloth.

三、 绞扎

III. Stranding

按花纹图案要求，在布料上分别使用撮皱、折叠、翻卷、挤揪等方法，使之成为一定形状，然后用针线一针一针地缝合或缠扎，将其扎紧缝严，让布料变成一串串“疙瘩”。

According to the requirements of the pattern, wrinkling, folding, rolling, squeezing and other methods are used on the cloth to make it into a certain shape, and then stitching or winding it with needles and threads one by one to tighten it and make the cloth become a string of "lumps".

四、 染布

IV. Dyeing

即将扎好“疙瘩”的布料先用清水浸泡一下，再放入染缸里，或浸泡冷染，或加温煮热染，经一定时间后捞出晾干，然后再将布料放入染缸浸染。如此反复浸染，每浸一次色深一层，即“青出于蓝”。缝了线的部分，因染料浸染不到，自然成了好看的花纹图案，又因为人们在缝扎时针脚不一、染料浸染的程度不一，带有一定的随意性，染出的成品很少一模一样，其艺术意味也就多了一些。

The cloth that is about to be tied with "knots" is soaked in clean water first, and then put into a dyeing vat, or soaked in cold dyeing, or heated and boiled for hot dyeing. After a certain period of time, it is taken out and dried, and then the cloth is put into a dyeing vat for dyeing. So repeated immersion, each immersion of a dark layer, that is, "blue out of blue." The



stitched part naturally becomes a beautiful pattern because the dye cannot be impregnated, and because people stitch differently when stitching, the degree of impregnation of dye is different, with a certain randomness, the dye products are rarely identical, and its artistic meaning is more.

五、漂洗

V. Rinsing

把染好的布料捞出放入水中一遍一遍洗净直到水不再变色，这时颜色也就定形经久不退。

Take out the dyed cloth and wash it in water again and again until the water no longer changes color, and then the color will be set for a long time.



六、拆线

VI. Stitch removal

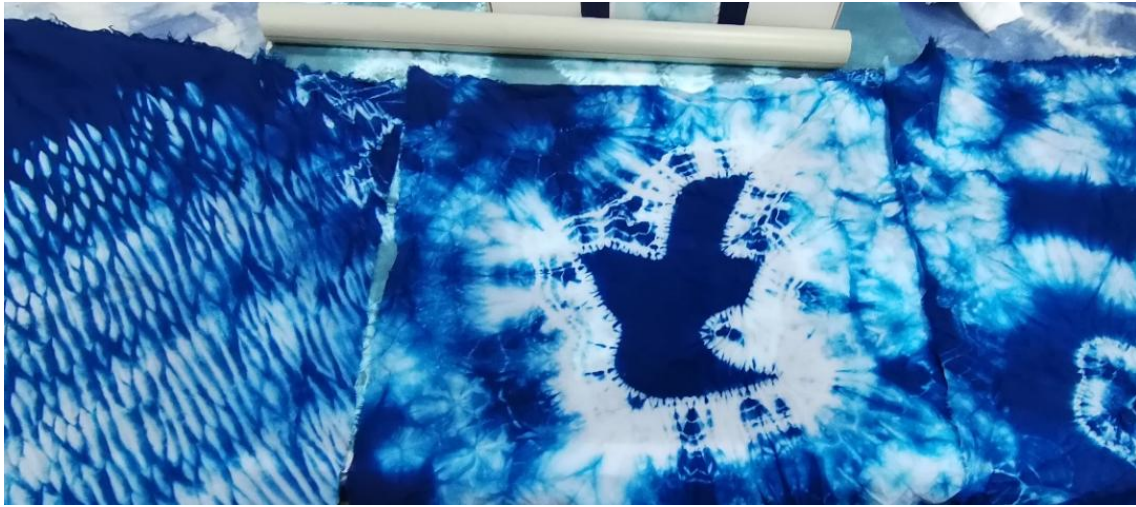
将洗好的成品捞出，用剪刀将其中的丝线剪短抽出还原布料原本的模样，被线扎缠缝合的部分未受色，呈现出空心状的白布色，其余部分成深蓝色，拆线时注意带上手套以免手掌受影响而染色。

Take out the washed finished product, cut the silk threads with scissors, and pull out the original appearance of the cloth. The part wound and stitched by the threads is not colored, showing a hollow white cloth color, and the rest is dark blue. When removing the threads, wear gloves to avoid dyeing due to palm influence.

七、晒干

VII. Sun-drying

将布料展开平铺熨平整，在桌面上或挂于室外晾干即可。
Unfold the cloth, spread and iron it flatly, and dry it on the table or hang it outdoors.



自贡扎染的技法 Techniques of Zigong tie-dye

一、 针缝法：就是将事先将描绘好的图案沿着轮廓线串缝起来。

1. Stitching: It is to stitch the depicted patterns along the contour line in advance.

二、 撮扎法：撮是扎点的技法，在面料印有扎花的地方用撮的方法，扎出花型，如用撮扎法可形成波纹、鱼鳞纹，著名的鱼子缬就是撮扎法，因无数细小整齐密集排列如鱼子的花纹而得名。

II. Cuozha method: Cuo is a technique of binding points. Cuozha method is used where the fabric is printed with patterns to form patterns. For example, Cuozha method can form ripples and fish scale patterns. The famous Yuzi Indicum is Cuozha method, which is named for countless small and neat patterns arranged densely like fish roe.

三、 捆扎法：就是直接在织物的局部或整体用线缠绕捆扎后染色，随意的捆扎更是可形成许多意想不到的纹样。

III. Bundling method: It is to directly bind the fabric locally or as a whole with thread and then dye it. Random binding can form many unexpected patterns.

四、 夹扎法和利用各类器具的扎染方法。

IV. Clipping method and tie-dyeing method using various appliances.



五、自貢扎染的技法有撮、串、疊、塔、絞五大類，百種扎花技法。

V. Zigong tie-dyeing techniques include five categories: cuo, chuan, lamination, tower and twisting, and hundreds of tie-dyeing techniques.

扎染工藝制作出來的圖案呈現唯一性。在制作過程中，受織物的扎結方式、扎結的松緊度、染料滲透及結合程度等因素的影響，制作出來的圖案存在一定的差別，避免了機械化大生產所造成的呆板。

The patterns made by the tie-dye process are unique. In the production process, due to the influence of factors such as the knotting method of the fabric, the tightness of the knot, the penetration of dye and the degree of bonding, there are certain differences in the patterns made, which avoids the rigidity caused by mechanized large-scale production.





自贡扎染的现状 Current Situation of Zigong Tie-dye

一、扎染技术的创新

I. Innovation of tie-dyeing technology

（一）扎染式样的创新。

(I) Innovation of tie-dye style.

邀请来自各地的服装设计专家,设计新颖的时尚图案;邀请工艺美术专家到工厂举办四川省扎染工艺实用研讨会。相应的研究已经形成了几何图案、手绘图案以及人物、动物、花卉和书法的新模式。

Invite fashion design experts from all over the world to design novel fashion patterns; invite arts and crafts experts to the factory to hold a practical seminar on tie-dyeing technology in Sichuan Province. Corresponding research has formed geometric patterns, hand-painted patterns and new patterns of figures, animals, flowers and calligraphy.

（二）扎染技术的创新。

(II) Innovation of tie-dyeing technology.

自贡扎染博采众长,由于日本扎染工艺精湛,1993年由徐仁杰率自贡扎染代表团远赴日本名古屋进行扎染技艺交流,进一步创新研发出了扎、捆、撮、叠、缚、夹等数10种技法,适应了复杂图案的技术需要。

Zigong tie-dye draws on the strengths of others. Due to the exquisite tie-dye technology in Japan, in 1993, Xu Renjie led a Zigong tie-dye delegation to Nagoya, Japan for tie-dye technology exchanges. He further innovated and developed 10 techniques such as binding, bundling, choking, folding, binding and clamping, which met the technical needs of complex patterns.

（三）织物组织结构创新。

(III) Innovation of fabric structure.

为适应市场需求,先后开发了棉、麻、丝、缎、天鹅绒、皮革、化纤等10多种面料,生产了200多个品种的扎染花布、服装、饰品,抢占了市场份额。

In order to meet the market demand, we have successively developed more than 10 kinds of fabrics such as cotton, linen, silk, satin, velvet, leather and chemical fiber, and produced more than 200 varieties of tie-dyed cloth, clothing and accessories, seizing market share.

（四）色彩的创新。

(IV) Color innovation.



传统的扎染使用板蓝根和兰蔻作为主要染料。颜色主要是蓝色和白色，以满足市场需求，提出了一种“多色扎染法”，染出了三组色、四套色甚至达到五套色、七套色，极大地丰富了色彩的表现力，拓宽了图案题材。

Traditional tie-dyes use isatis root and lancôme as the main dye. The colors are mainly blue and white to meet the market demand. A "multi-color tie-dyeing method" is proposed, which dyes three sets of colors, four sets of colors and even five sets of colors and seven sets of colors, greatly enriching the expression of colors and broadening the theme of patterns.

(四) 市场营销的创新。

(V) Innovation in marketing.

利用现代传媒手段对自贡扎染进行宣传，上至中央电视台、新华社、人民日报甚至电影制片厂，下至自贡电视台、自贡日，广告、新闻并举，新闻稿件最高年达到 300 条。

Modern media are used to publicize Zigong tie-dye, ranging from CCTV, Xinhua News Agency, People's Daily and even film studios to Zigong TV and Zigong Day. Advertising and news are carried out simultaneously, with a maximum of 300 press releases per year.





二、面临的问题

II. Problems

一、自贡扎染又面临由于污染生产规模不得不压缩的问题。

I. Zigong Tie-dye is faced with the problem that the scale of pollution production has to be reduced.

制作扎染需要大量染料, 这些水得不到好的处理, 自贡釜溪河本身污染严重。原材料得不到很好的解决, 染出来的颜色不好看, 水质问题愈发严重, 使得自贡扎染从开始就陷入困境。

Tie-dyeing requires a large amount of dyes, which cannot be well treated. Zigong Fuxi River itself is seriously polluted. The raw materials are not well solved, the color of dyeing is not good, and the water quality problem is becoming more and more serious, making Zigong tie-dye in trouble from the beginning.

二、自贡扎染产业缺乏现代人才的继承和发展, 多的是老一辈的传承人, 同时扎染是手艺活, 需要多年的学习与练习, 大多数年轻人沉不住气, 无法学精学通。

II. Zigong's tie-dye industry lacks the inheritance and development of modern talents, and most of them are inheritors of the older generation. At the same time, tie-dye is a craft work that requires many years of study and practice. Most young people cannot keep calm and learn well.

三、缺乏自贡政府的政策支持, 对于非遗传承人资金支持少, 且宣传力度不够。

III. Lack of policy support from Zigong government, insufficient financial support for intangible cultural heritage inheritors, and insufficient publicity.

非遗传承人没有稳定的资金链, 也没有额外的津贴, 大多数手艺人无法用技艺来获取温饱, 所以不再传承。

Intangible cultural heritage inheritors do not have a stable capital chain and no extra allowance. Most craftsmen cannot obtain food and clothing with their skills, so they will no longer inherit them.

四、制作人缺少美术基础以及创作能力、审美能力、传统文化的认知能力,

IV. The producers lack the artistic foundation, creative ability, aesthetic ability and cognitive ability of traditional culture.



价格成本高，门槛高。
High price, high threshold.

五、传统手工工艺流程复杂，产品单调。

V. The traditional manual process is complex and the product is monotonous.

如今市面上的扎染，纯手工少之又少，且纯手工的图案更加简单，不能跟上当代年轻人的潮流。新型印花技术对它进行冲击又大，扎染元素多运用到各个方面，大家对原本的扎染了解甚少。

Nowadays, tie-dyeing in the market is rarely done by hand, and the patterns are simpler and cannot keep up with the trend of contemporary young people. The new printing technology has a great impact on it, and tie-dye elements are mostly used in various aspects. People have little understanding of the original tie-dye.

六、扎染企业成为私营企业运作，自贡扎染厂频繁出现产品滞销、产品单一、工艺粗放等突出问题。

VI. Tie-dye enterprises have become private enterprises, and Zigong Tie-dye Factory frequently faces outstanding problems such as unsaleable products, single products and extensive processes.

七、市场狭小，不符合主流审美，功能单一，大多啥扎染制品都为工艺品，仅供参考，实用性不大。

VII. The market is narrow, which does not conform to the mainstream aesthetics and has a single function. Most tie-dye products are handicrafts for reference only.

同时根据小组成员走访扎染店铺可以看到扎染工艺品大多价格不菲，不是一般阶层能够轻易消费，所以扎染带来的收益也不高。

At the same time, according to the visit of the team members to tie-dye shops, most of the tie-dye crafts are expensive and not easily consumed by the general class, so the income brought by tie-dye is not high.



自贡扎染的保护建议

Suggestions on the Protection of Zigong Tie-dye

目前，自贡扎染文化在一定程度上与自然环境，经济环境，社会环境相互依存，既有传统的自贡扎染手艺，又有现代形式的与现代文化相融合的自贡扎染。推进自贡扎染的保护与传承，对与优化自贡文化生态环境，激活自贡扎染文化魅力都有深远的意义，对于自贡扎染的保护，有以下几点建议：

At present, Zigong tie-dye culture is interdependent with the natural environment, economic environment and social environment to a certain extent. There are both traditional Zigong tie-dye crafts and Zigong tie-dye integrating modern forms with modern culture. Promoting the protection and inheritance of Zigong tie-dye is of far-reaching significance to optimizing the cultural ecological environment of Zigong and activating the charm of Zigong tie-dye culture. For the protection of Zigong tie-dye, the following suggestions are made:

一、要科学地认识自贡扎染

I. Scientific Understanding of Zigong Tie-dye



扎染作为自贡的一种民俗文化，也是一种大众文化，是在老百姓当中流传的文化。所以，要做好自贡扎染的保护，首要任务是要加强自贡人民对扎染文化的认识。所以，要在当前民俗文化的发展基础上，将扎染文化搬入课堂，搬进校园，党校等的课堂上去，使他们通过学习教育等的形式充分了解自贡的扎染文化，明白扎染所承载的文化分量，独特性和人文价值让学生，团员等更多的人参与到这门传统工艺中去。

As a folk culture of Zigong, tie-dye is also a popular culture spread among the people. Therefore, the primary task of protecting Zigong's tie-dye culture is to strengthen Zigong people's understanding of tie-dye culture. Therefore, on the basis of the development of the current folk culture, we should move the tie-dye culture into the classrooms, campuses, party schools, etc., so that they can fully understand Zigong's tie-dye culture through learning and education, and understand the cultural weight, uniqueness and humanistic value of tie-dye, so that more students, league members and other people can participate in this traditional craft.

而自贡在数千年的历史积淀中，发展并形成了别具地方特色的民俗文化，特别像自贡井盐，灯会等等这些，都承载着自贡人民秀慧工巧，崇文好学，进取求新的品德，而加强自贡扎染的保护与传承，利于推进社会协调发展，利于传承发展传统文化，利于探索新思路，新方法。所以我们重新整理我们的思路，争取在原有的思路，科学地认识自贡扎染文化，推进自贡文化的可持续发展。

Through thousands of years of history, Zigong has developed and formed a folk culture with unique local characteristics, especially Zigong Well Salt and Lantern Festival, which carry Zigong people's beautiful and smart craftsmanship, culture and learning, and pursue new morality. Strengthening the protection and inheritance of Zigong tie-dye is conducive to promoting the coordinated development of society and the inheritance and development of traditional culture. It is conducive to exploring new ideas and methods. Therefore, we have reorganized our thoughts and strived to scientifically understand Zigong tie-dye culture and promote the sustainable development of Zigong culture.

二、要树立科学地保护理念

II. Establish Scientific Protection Concept

有科学地认识，才有科学地理念，才能推进自贡扎染保护事业的有序发展。由于扎染需要大量的染料，而染料则需要苏木，草红花等这些植物，则需要人们更加地注重环保，科学地保护这些染料素材。在科学保护自贡扎染具体的实施过程中，不仅要做到统一规划，分期实施，持续发展而且也要注意处理好民俗文化与全面保护，文化区域，群众生活，自然环境保护，经济发展，社会建设等这些的关系，既要更好地保护自贡扎染文化，又要兼顾经济，政治，民生发展和环境问题。

Only scientific understanding and concept can promote the orderly development of Zigong's tie-dye protection. Since tie-dyeing requires a large amount of dyes, while dyes require plants such as hematoxylum and safflower, people need to pay more attention to environmental protection and scientifically protect these dyes. In the specific implementation process of



scientific protection of Zigong tie-dye, we should not only achieve unified planning, phased implementation and sustainable development, but also pay attention to dealing with the relationship between folk culture and comprehensive protection, cultural areas, people's life, natural environmental protection, economic development, social construction, etc., so as to better protect Zigong tie-dye culture. We should also balance economic, political, livelihood development and environmental issues.

三、要科学地强化保护责任 III. Scientifically Strengthening the Responsibility for Protection

保护扎染文化还要考虑到保护责任的问题，这也是实际操作的核心，所以这就要求政府要有过硬的保护责任来进行保障。

The protection of tie-dye culture also needs to take into account the responsibility of protection, which is also the core of practical operation. Therefore, the government is required to have an excellent responsibility of protection.

首先要强化工作职责，要让负责的相关人员真正认识到扎染文化保护工作的重要性，强化这项工作的责任主体，比如实行责任追究制度，目标考核制度等；再者，强化责任追究，扎染文化的保护必须坚持法制化原则，走依法保护的道路上，这就需要政府及相关部门提供一个完善的法律制度体系，同时重视乡规民约和民间组织的作用，只有这样，才能强化干部们带动人民进行扎染文化保护的责任意识，从而从扎染文化的最底层实现保护传承工作的有序推进。

First of all, we should strengthen our work responsibilities, let relevant responsible personnel truly realize the importance of tie-dye cultural protection, and strengthen the responsible subjects of this work, such as the implementation of accountability system and target assessment system.; In addition, accountability should be strengthened. The protection of tie-dye culture must adhere to the principle of legalization and follow the path of legal protection. This requires the government and relevant departments to provide a perfect legal system, while paying attention to the role of township regulations and non-governmental organizations. Only in this way can cadres strengthen the sense of responsibility of driving people to protect tie-dye culture. Thus, the protection and inheritance of tie-dye culture can be promoted in an orderly manner from the lowest level.



四、在发展创新中保护文化

IV. Protecting culture in development and innovation

在社会的不断向前发展的潮流下，任何文化都需要创新，跟上时代的潮流，但同时也不能忘却文化本身的价值。

Under the trend of continuous social development, any culture needs to be innovative and keep up with the trend of the times, but at the same time, the value of culture itself cannot be forgotten.

首先要遵循扎染的演化规律来保护其文化。其次，在乡村振兴战略性复兴民俗文化，民俗来源于生活，也存在于生活，在目前中国特色社会主义社会的发展下，自贡扎染也需要不断创新，且在此以民众的力量推动自贡扎染的保护。再者，要充分利用民俗资源来发展具有特色的民俗产业，自贡扎染可与多种其他品牌合作，增加多种销售渠道，利用网络增强影响力，并且在自身的基础上与其他文化经济相融合发展，在发展创新中保护自贡扎染的特色。

First of all, we should follow the evolution law of tie-dye to protect its culture. Second, in the strategic revitalization of folk culture in rural areas, folk customs originate from life and also exist in life. Under the current development of socialist society with Chinese characteristics, Zigong tie-dye also needs to be continuously innovated, and the protection of Zigong tie-dye should be promoted with the power of the people. In addition, Zigong should make full use of folk resources to develop characteristic folk industries. Zigong tie-dye can cooperate with a variety of other brands to increase various sales channels, enhance its influence through the Internet, integrate and develop with other cultures and economies on its own basis, and protect the characteristics of Zigong tie-dye in development and innovation.